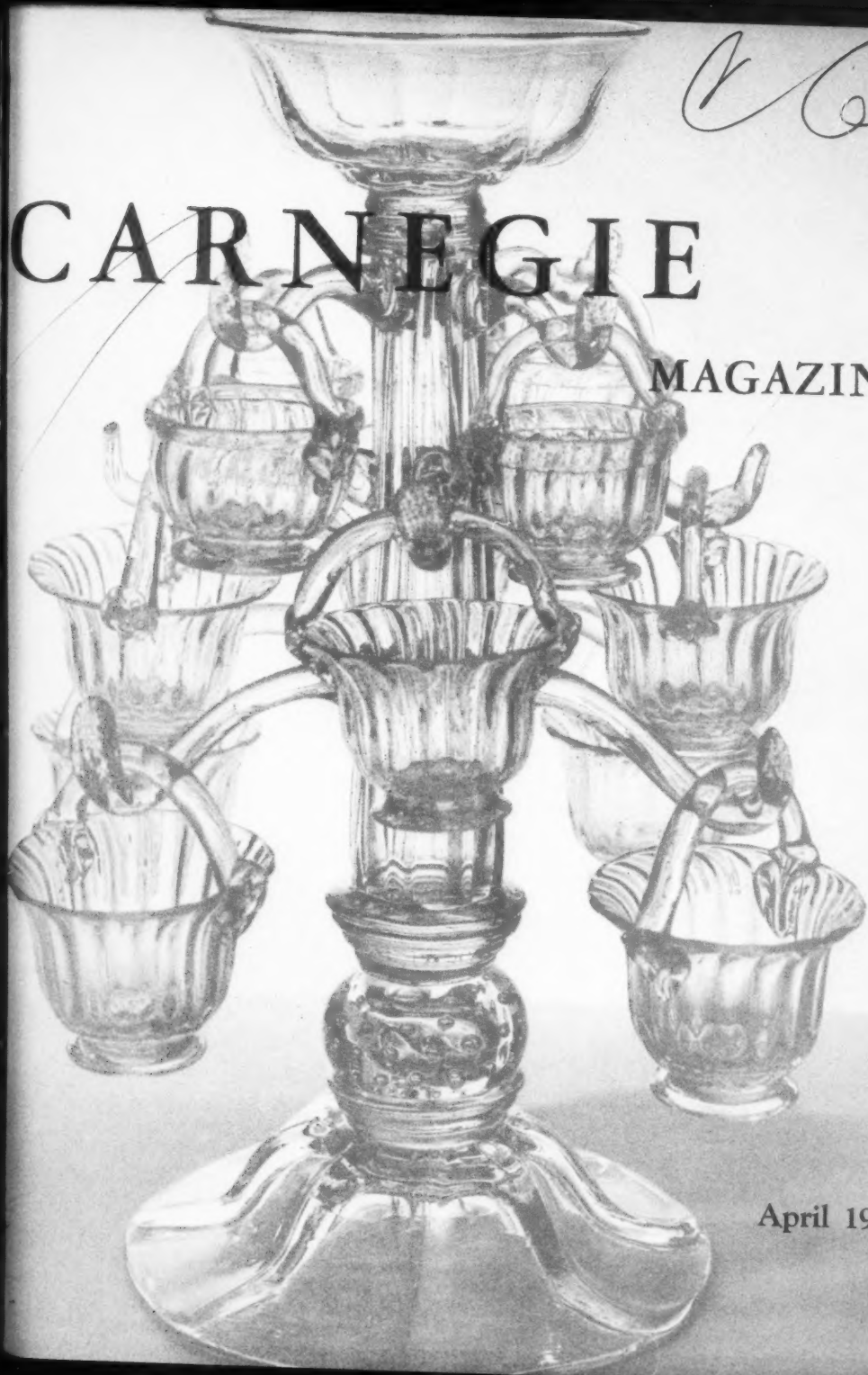


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CARNEGIE

MAGAZINE



April 1957



The Economy of India

Approximately 1498-1650 A.D.

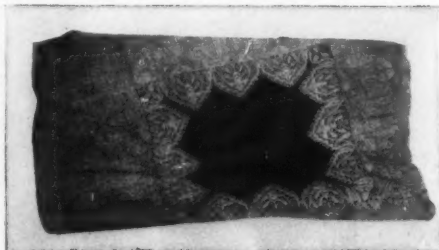
DURING THE EARLY trade monopolies of Portugal and Great Britain in India from 1498 to 1650 A.D., India was largely an agricultural country.

Self-sufficient village units raised rice, cotton, sugar cane, oil seeds, cereal grains and silk. Great landlords owned the land, and tenants paid rentals with shares of the produce. Village craftsmen were organized in guilds similar to those of Medieval Europe.

Copper and gold coins circulated during this period but did not play an important role in the ordinary worker's economic life, because goods were almost entirely transferred on a barter basis.

From 1500 to 1600, Portugal enjoyed a trade monopoly only to be supplanted by Great Britain in 1600. These foreign countries bought goods from native dealers. However, Europeans found it difficult to stimulate a high rate of production because of Indian religious beliefs that life on earth was a very unimportant phase of existence.

Outside of the European orbit in this period, India did not develop modern financial facilities because the people did not require these services. Only when a country is expanding both in industry and in commerce, do economic needs stimulate the growth of modern banking practices and a monetary system such as our society knows today.



Kashmir shawl made by Indian craftsmen of 17th Century. From the collection of the Carnegie Museum.

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THE COVER

The sweetmeat stand pictured here is from the renowned collection of eighteenth-century English and Irish glass lent by Mr. and Mrs. Henry Oliver Rae, of Sewickley Heights, for display in the Treasure Room of the Hall of Decorative Arts through April 14.

This fine piece probably graced a festive dinner table at a time when sumptuous living proceeded with taste. The arms are welded to the main stem, and the air bubbles in the knob near the base are artificially introduced.

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, in behalf of Carnegie Institute, Carnegie Library of Pittsburgh, and Carnegie Institute of Technology. James M. Bovard, editor; Jeannette F. Seneff, associate editor; Melva Z. Bodel, advertising manager. Telephone MAYflower 1-7300. Volume XXXI Number 4. April, 1957. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscriptions outside Allegheny County \$2.00 a year.

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APRIL CALENDAR

4000 YEARS OF MODERN ART

Sculptures, enamel plaques, paintings, water colors, woodcuts, silver, and illuminated manuscripts, 130 pieces that demonstrate the timelessness of art, continue in the second-floor galleries through April 21. The exhibit was originated through the Museum Exhibition Association at the Baltimore Museum of Art. Included are works from the Sumerian, Greek, Egyptian, Etruscan, Iberian, Coptic, pre-Columbian, African, Oceanic, and Western cultures.

CERAMICS OF JAPAN

The contemporary Japanese ceramics to be shown in the Treasure Room April 18 through June 16 include three groupings: pieces by individual artist-potters, ordinary commercial ware, and folkcraft or local pottery.

SCULPTURE BY GEORGE M. KOREN

One-man exhibit of sculpture by one of Pittsburgh's leading sculptors will be presented in gallery K April 21 through May 19. Mr. Koren's architectural sculpture may be seen on a number of buildings in the Pittsburgh area. Graduate of Carnegie Institute of Technology and winner of a fellowship in sculpture at the American Academy in Rome, he is an Associated Artists prize-winner.

ASSOCIATED ARTISTS OF PITTSBURGH

Oils, water colors, graphics, drawings, sculptures, and crafts by local artists, numbering nearly 500 pieces, continue on display in the third-floor galleries through April 18. Visitors are voting on the Popular Prize.

The exhibition is open regular Institute hours, and also Tuesday and Thursday evenings, to 10:00 o'clock.

PRINTS BY MARY CASSATT

Etchings, aquatints, drypoints, many of them in color, from the Carnegie Institute collection, will be shown in gallery J from April 1 through May 12. The daughter of a mayor of Old Allegheny, Mary Cassatt (1845-1926) spent most of her adult life in France.

PERMANENT COLLECTION OF PAINTINGS

The old masters, modern European, and American paintings owned by the Institute are reinstalled in galleries A, B, and C on the second floor.

The illuminated reproductions of great paintings of the world, which have just vacated these galleries after six weeks' showing, attracted nearly fifty thousand visitors.

ADULT HOBBY CLASSES

Gardening, Flower Arranging, Interior Decoration, Photography, Millinery and Sewing, Music Appreciation, Ballet, Drawing and Painting, Sculpture and Casting are the subjects offered in the spring hobby classes for adults.

Instructors are among the city's best known, as mention of their names shows: Barker, Bidwell, Bridgewater, Crissman, Curto, Dabat, DiVincenzo, Fitzpatrick, Haughton, Heinrich, Hendrickson, Hilton, Lawman, Mason, Ragano, Schnellbacher, Simboli, Smith, Sobotka, and Vittor.

The first week of April is registration time for the spring series. Classes open April 8 and run through June 8.

Fees run generally \$12.00 for members of Carnegie Institute Society, \$14.00 for others.

James Kosinski, of the Division of Education, is hobby class supervisor. Further information may be obtained from Jane A. Greenawald by telephoning MAYflower 1-7300.

SUNDAY ORGAN RECITALS

Marshall Bidwell presents a recital on the great organ of Music Hall each Sunday afternoon from 4:00 to 5:00 o'clock, sponsored by the Arbuckle-Jamison Foundation.

Westminster College Choir will be guests on April 7, and on the 28th the all-male choir and glee club from St. Bartholomew's Church in Penn Township will share the program. Dr. Bidwell will feature music appropriate to Palm Sunday and Easter at his other recitals this month, including compositions by Fauré, Marcello, Delius, MacDowell, Lieurance, Purcell, Johnston, Mozart, and Bach.

MUSEUM TREASURE CHEST

A single exhibit case near the Art and Nature Shop contains a sample specimen from each section of the Museum, and thus suggests the wide scope of research being continuously carried on. The sections include: Geology and Invertebrate Fossils, Vertebrate Fossils, Plants, Invertebrates, Insects and Spiders, Amphibians and Reptiles, Birds, Mammals, Man, Coins and Medals, and Stamps and Postal History.

DEADLINE FOR WILDLIFE

The wildlife conservation exhibit, prepared by the Museum with sponsorship from the Pennsylvania Game Commission, continues on the first floor of the Museum. An indoor mountain waterfall is a popular feature.

MARINE HALL

Big-game and coral-reef fishes may be seen in Marine Hall on the first floor, along with illustrative panels giving information about the sea and marine life.

ASSOCIATED ARTISTS OF PITTSBURGH

Comments on the forty-seventh annual exhibition

WALTER READ HOVEY

PITTSBURGH should be proud of her artists. The forty-seventh annual exhibition of the work of local artists, shown this year in the galleries of Carnegie Institute through April 18, is a credit to the city.

To be sure, some cities might have made a better showing in the crafts, others in certain phases of painting or sculpture, but apart from centers where many professional artists gather, it would be difficult to find a more stimulating all-around expression of contemporary art. This is high praise, and when we discover that there are cash prizes amounting to very nearly \$2,000, and assured purchases and commission of \$2,200, our first impression is that Pittsburgh appreciates her artists. More considered thinking, however, reveals that this is slight recognition either of the importance of the event or of the time and energy involved.

Nevertheless, the real point to consider is how can the city make better use of this talent. Subsidizing the exhibition is not enough; the artist must be brought into the everyday thinking of the city in terms of creating a product that is wanted for either utilitarian or purely idealistic reasons. In short, individual artists might be encouraged,

through financial returns, to work on projects relating to the life of the city. I do not mean strictly in the form of specific commissions, but with freedom to design whatever is relevant to Pittsburgh. Good design is a prime selling factor for any product, and just as our industries must keep pace with changing conditions, calling upon artist-designers better to meet competition, so other artists must convey an emotional awareness of significant ideals. The artist and the scientist complement each other in an ideal society. Many laboratories are endowed for scientific research; what a mark of understanding of significant values to endow an artist!

There is always something a little artificial about prizes for works of art, and the remark, "Had I been the jury, I should have chosen differently," is often heard. It is a happy remark, for it bespeaks a conviction; nothing is so sterile as indifference. It is only when the remark becomes qualified by an expression of incompetence to judge that it becomes annoying; for actually, time often proves the official judgment to be the wrong one. Juries usually consist of artists, and the artist, by both temperament and training, is ill adapted to play the role of critic. A significant art demands a critical patronage, not a mute acceptance.

This year several of the prizes went to those who had had their first impetus toward a serious pursuit of art at the "everyman's show" sponsored by the *Sun-Telegraph* at the Arts and Crafts Center. This is significant, for it reveals hidden potentialities in many walks of life. However, training for great work is long and arduous.

Dr. Hovey is head of the Henry Clay Frick Department of Fine Arts at the University of Pittsburgh and a board member of the Associated Artists of Pittsburgh. He serves also on the boards of practically all the major art groups in the city: Pittsburgh Plan for Art, One Hundred Friends of Pittsburgh Art, the Arts and Crafts Center, the Pittsburgh Playhouse, and the Architectural Historians. He is president of the Archeological Society here, and regularly serves on the national jury of Scholastic Art Awards.

The Carnegie Institute prize for the best pair of paintings went to David Segel, who is a competent painter, trained both here and abroad. The two canvases submitted reflect this background. *Dunes* is reminiscent of Provincetown and its summer colony, and *The Kitchen* suggests the sophistication of European design and continental living. To the reviewer it is more attractive in black and white than in color. (It is shown with several other of the prizes on pages 126 and 127.)

The Associated Artists prize for oil painting is called *Intercepts*. It was executed by Charles M. Jackson, recently graduated from Yale and now planning to enter the School of Architecture at Carnegie Institute of Technology. It is a kind of doodle inspired by service in the air corps, and suggests the intricacies, the persistent memories, and the necessity for accuracy and attention on the part of a pilot. The horrible printing and the feeble lines all but ruin the aesthetic reaction that might otherwise have been inspired by the subtlety of color and the conveyance of a certain mood. Knowing something of the jurors' own expression, one is tempted to suggest that the one prize was the choice of Henry Varnum Poor, the other of Adolph Gottlieb.

Several of the prizes are for specific subjects or styles, and thus limit the choice of the jury. *Autumn Bouquet* by Susan Tucker is a worthy selection for the Allegheny County Garden Club prize. Mrs. Tucker has an innate color sense and has been particularly successful with her flower subjects. These are happy arrangements of subtle shades and tones that cleverly suggest flowers, but are primarily intended as elements of design. A slightly primitive touch enhances the contemporary spirit.

More boldly expressed, but perhaps no

more imaginative, are the abstract patterns Lois Kaufman achieved in *Morning in the City* and Jerry Allison in *Infinity*. The former won the Grinsfelder Prize for distinguished painting and the latter the *Pittsburgh Press* Prize in memory of Douglas Naylor. This was offered for excellence in any medium. That both of these paintings are without recognizable subject matter and yet have a warm appeal in the handling of the color is what justifies the jury in their selection. Distinguished work, I suppose, is not the same as superior craftsmanship.

The technique of *The Levitator* by Russell Twiggs, which won the Associated Artists water-color prize, is a case in point. Probably the images standing out in space were carefully planned, but they suggest, as do the strips of paper covered by a thin wash of which the painting consists, a skill in creating a mood out of what somehow just happened. Thus a note of mystery is obtained. It is as though some force were inherent within the material itself, rather than in the mind and hand of the artist.

In *Crucifix* by Henry Bursztynowicz, which won the John F. Casey Memorial Prize for best sculpture inspired by a religious subject, the artist has achieved a truly marvelous textural relationship. The contrast of the rough mat surface of the background with the smooth polished surface of the figure, together with the clever manipulation of the low-relief carving, combines to produce an insubstantiality well suited to the spiritual significance of the subject.

Two outstanding crafts prizes are a pin by Alfred Wardle and *The Sun*, an enamel bowl by Virgil Cantini. This latter was the Studio Shop Prize for the most creative work in the crafts. While the motif of the sunburst can scarcely be said to be very original, especially since Lippold's famous example was installed

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a prepaid post card on which the Institute invites you to list candidates for membership in Carnegie Institute Society. Most of our new members join because of your recommendation. The Society is conducting a campaign to enlist new members because another performance will be added to the travel-lecture series beginning next fall:

MONDAYS 6:15 and 8:30 P.M.

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TUESDAYS 6:30 and 8:30 P.M.

CARNEGIE MUSIC HALL

at the Metropolitan Museum of Art in New York, Mr. Cantini's handling of it in rich enamel colors is an important achievement.

There has been a marked improvement in the crafts section of the exhibits during recent years, but entries are still very limited. In an industrial center one would expect a greater interest in the decorative and useful arts than exists. It is strange and a little unbelievable to find lingering here a snobbism towards the crafts, as though the minor arts were not of major importance. They are exactly that, for they represent the contact of the artist with reality.

Whatever one may mean by reality is an important philosophical question, certainly not to be gone into here. Whatever it is, it is that which is most personal. One would like to think of the Associated Artists as a part of us, as an expression of the city. Distinguished

things brought here from elsewhere may strike us as more exciting, as more stimulating. They cannot appeal in quite the same intimate way, if we really belong to this community. Of course, many of us who live here don't somehow belong, and that is a pity. And just as we may not feel a kinship with our local environment, we may think we feel more at home with work from former times. That is intellectual snobbery. There is nothing particularly wrong about either of these attitudes, and they are very prevalent. But the past is important only for what it can contribute to the present. The present is important only as it touches us emotionally. And so, while we need those things that are external in time and place, their value is purely relative. Our local show through the years is a measure of ourselves. Let us criticize it and support it.

COOK FOREST PARK

A forest wilderness—past, present, and future

O. E. JENNINGS

OUR pioneer forefathers along the Atlantic Coast saw, stretching away before them for a thousand miles, a forest wilderness—a forest that, in area, in its variety of trees, its manifold utility, and in its magnificence of autumn coloration, was unequaled in all the world—and the like of which will never again be seen by man.

Monarch of this forest primeval was the white pine, towering to heights of 125 to 200 feet. One such, on the present site of Dartmouth College, reached 240 feet. In colonial days, as Weymouth Pine, its tall, straight, light, and resilient trunks served as the shipmasts that enabled Britain to retain her title as mistress of the seas. This is the tree around which our story of Cook Forest Park revolves.

The land of whispering pines formed a belt through the northernmost states from Maine to Minnesota, not continuously, but in strips and patches of varying sizes. Through most of this region, at least, the white-pine forests were catastrophic in origin, having arisen in the open areas resulting from fire, hurricane, or the settler's ax and plow. In Heart's Content Park, northwest of Cook Forest, the big pines originated after a period of drought and fire in about 1644, and apparently the same holds true for Cook Forest.

America's first sawmill was built in Maine, the Pine Tree State, in 1622, at York. Maine led in lumbering until about 1850, when New York took the lead, followed by Pennsylvania during the 1860's. Not least among the lumbermen of northwestern Pennsylvania was the Cook family. In 1826 John Cook settled and soon built a sawmill at what is now

Cooksburg, on the bank of the Clarion River about 80 miles northeast of Pittsburgh, to which he floated lumber and the flatboats he built. Andrew, chiefly, among his sons, and then Anthony Wayne Cook, his grandson, continued the lumber business, from time to time adding to their timberlands until, at the time the Commonwealth acquired them, the area totaled more than six thousand acres.

The big lumbering operations moved westward out of Pennsylvania and into Michigan by about 1870, leaving northwestern Pennsylvania with comparatively little of the original white-pine timber. Not many years later the white-pine timber on the Cook tract also had shrunk to two small areas at Cooksburg. For sentimental reasons, Anthony Wayne Cook refused to cut this remaining timber.

The real story of Cook Forest Park began one day in August, 1910, when Anthony Wayne Cook and Major M. I. McCreight, of DuBois, sat on a log midst the towering, cathedral-like columns of the big pines, and pledged themselves to preservation of the great trees for posterity. Then began an arduous and often heartbreaking campaign of eighteen years, very well told in Major McCreight's booklet *Cook Forest Park* (1936).

Four bills for the purchase of the property for a state park failed to pass. Then, in

Dr. Jennings, "Mr. Botany" of the Pittsburgh area and director emeritus of Carnegie Museum, first visited Cook Forest about forty years ago, and made his most recent trip there last September after the big storm. He is a director of Cook Forest Association and for a number of years was a member of the advisory board of Allegheny (Federal) Forest Experiment Station.

desperation, Thomas Liggett, of Pittsburgh, and S. Y. Ramage, of Oil City, decided to ask the people themselves to buy the property and preserve the big pines. The Cook Forest Association was organized in 1923, with S. Y. Ramage as president and Taylor Allderdice as vice president, and with an outstanding group of citizens as directors.

Under the stimulating leadership of Mr. Liggett a vigorous campaign was waged to save the big pines, and even school children contributed their pennies. Finally \$200,000 was raised, the Commonwealth appropriated \$450,000, and the final transfer of the Cook holdings to the Commonwealth of Pennsylvania was announced December 28, 1928, just one hundred years after John Cook built his

sawmill and began lumbering operations.

Briefly, the Act of Assembly created Cook Forest Park to preserve and perpetuate the original forest and distinctive views and conditions, with opportunities provided for wholesome outdoor recreation, education, and scientific study, and to receive income from tourist trade. The State Department of Forests and Waters is invested with "full control and supervision thereof, with power to adopt and to carry into effect plans for the improvement, preservation, and use thereof." Since Cook Forest Park is different from the state forests and other state parks, according to this Act, there are two schools of thought as to its proper management, except for measures relating to fire hazards and conditions endangering the public.

One school holds that forest improvement practices should be carried out: the removal of lightning-damaged trees, diseased, dying, and dead trees, deformed or leaning trees, and thinning out of the denser stands to permit the more desirable trees to develop more rapidly and properly.

The other school is represented by the Cook Forest Association and various other organizations and individuals who like to enjoy forests and forest life as Nature has created them. They believe for the most part that the forest should be managed as are the national parks, with a minimum of interference by man.

A thorough study of Cook Forest Park a few years ago revealed 600,000 trees with a trunk diameter of 8 inches or more. Of the dead or diseased trees among these, 75,000 were still usable, which, by good forestry practice,



AFTER THE STORM BY OTTMAR F. VON FUERHER

should be removed. A sawmill was installed and improvement measures begun. In places this necessarily resulted in so much thinning and opening up of the forest as to arouse criticism and opposition. Finally, the then Secretary of Forests and Waters appointed an Advisory Committee consisting of Hardy L. Shirley, dean, Syracuse Forestry School; Paul Sears, head of the conservation program of Yale University; and Christopher M. Granger, retired, assistant chief, United States Forestry Service.

The Committee, in their report, commended the activities of the Department foresters as being good forestry practice, excellently carried out. But apparently having in mind the purposes for which the public had contributed a substantial part of the purchase price, and also the fact that about 1,600,000 acres of state forests are available for pro-

fessional forestry management, the Committee recommended that, in the main, Nature be left to take her course and thus best fulfill the recreational, educational, and scientific study purposes for which Cook Forest Park was created.

Cook Forest Park is an irregularly shaped area of about seven thousand acres, fronting for about four miles on the winding and picturesque Clarion River and extending northward for about six miles along the valleys and adjoining uplands of Toms and Browns runs. Originally the forest surrounded the privately owned Hefren Tract of 268 acres. This tract, in imminent danger of being lumbered, was purchased by Mr. and Mrs. A. E. Braun, and in 1947 presented to the State for incorporation into the Park. Mr. Braun, president of Cook Forest Association, was one of the Association's original found-

The old friend was not on hand



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ers. The generous gift of the Hefren Tract to Cook Forest is now commemorated by a bronze tablet on a huge rock along the beautiful sylvan Liggett Trail above Toms Run.

The Park includes a few old fields, some forest plantations of different ages, two thousand acres of advanced second-growth timber, fifteen hundred acres of mature, cutover forest, and three virgin areas. One of the latter is in the northernmost part of the tract and consists of original climax forest, mainly of beech, birch, maple, and hemlock. Another virgin area of 74 acres is on the upper Clarion River slope north of Seneca Point. The third is the Cathedral Area, which includes most of the spectacular, towering white pines, their boles clear of limbs, rising like columns in a forest cathedral. This Area is best reached by the Longfellow Trail, which passes the Memorial Fountain erected by the Cook Forest Association. Bronze tablets here recite the history of Cook Forest Park and commemorate the names of the original officers and directors of the Association.

On August 18, 1956, a furious, tornado-like storm tore into the Cathedral virgin timber, unfortunately cutting a swath through the main part of the scenic Cathedral Area and snapping off or laying low a considerable number of the magnificent pines. They were situated on the upper slope facing the oncoming storm, their crowns towering far above the surrounding forest, with root systems surprisingly shallow and of small area for such tall trees, and many of them went down. The salvage and clean-up operations thus made necessary are now under way. But notwithstanding the implications in the sometimes exaggerated newspaper and magazine accounts, there are still scores of the big pines to be seen in the more than one hundred acres of the Cathedral Virgin Area.

It must be remembered that such pine

woods originated in openings caused by some catastrophe, and that in time they will be replaced by the original climax type of forest, such as the young forest of birch, beech, maple, and hemlock now developing under the pines in the Cathedral Area. However, in the path of last autumn's tornado, this process has been interrupted. Hough and Forbes, then U.S. foresters, investigated a white pine forest about 25 miles farther north that had been initiated by fire in 1644, but reported that, "A tornado in 1811 destroyed nearly the whole stand on 23 acres, which again reproduced largely to white pine." Nature may do likewise in Cook Forest, once more producing for future generations of man another grand Cathedral of the Pines.

Beside the big pines still to be seen in the Cathedral and other parts of the virgin pine areas, there are huge hemlocks scattered about in the fifteen hundred acres of mature, cutover timber that are not so tall but otherwise almost as impressive. This mature timber was cut over so long ago that parts of it are now almost virgin in appearance. In the years to come, letting Nature have her way, there will be the old gnarled and artistic trees and the hollow logs and dead snags that harbor forest wildlife. There will be moss-covered logs bedecked with ferns and supporting seedling birches and hemlocks. Some of these in time will become trees and, standing in rows, will indicate the position of the old log long since returned to the elements from which it came.

With the policy now established of letting Nature have her way, for the most part, Cook Forest will more and more take on the character of a delightful, undisturbed, forest wilderness. Thus will be afforded the opportunity for the wholesome outdoor recreation, aesthetic inspiration, education, and scientific study so valiantly striven for and finally provided by legislative Act.

EXISTENTIALISM: WORLD'S DESPAIR

Commenting on "The Mandarins" by Simone de Beauvoir

PHILOSOPHIES are generally of interest only to philosophers. Yet sometimes it happens that a philosophy attracts essayists, they in turn influence novelists, and finally the philosophy becomes a living and a widespread influence. If the originating philosopher is not secluded but lives in the world of men, his philosophy is apt to reflect his environment and so is more likely to return to influence and clarify the thoughts and feelings of the age. When we think back upon the philosophies that exerted a widespread influence, we can usually notice that they in themselves were initially related to their environment.

It is, for example, easy to see why in the nineteenth century an American philosopher created the philosophy of pragmatism. It was the age of developing technology and clever use of new machinery. Pragmatism taught that thought was a tool and truth a practical product. We may never know what is basically true, but if an idea works out, it is true for us.

So we can understand why Rousseau's philosophy rose in the era that it did. Rousseau taught, in essence, that what is simpler is more pure, that the savage ages of mankind were the noble ages of man, that civilization has corrupted us. His ideas were a rebellion against the rich, ornate, brocade-stiff era of the last of the Bourbons in Versailles. To him, therefore, liberty and simplicity were one. This Rousseauism has seeped through our education, having persuaded us to trust the child to develop its innate nature, supplanting an earlier idea that the demon in the child must be chained and trained. It has also

expressed itself in popular essays by the thousands on the simple life.

But there is one philosophy that began in isolation. Yet, before a century had passed, it came to voice the mood of the new era. This philosophy—existentialism—is difficult to explain, because it is both a doctrine and a mood, a compound of philosophy and psychology. Existentialism is a doctrine and an attitude. Its influence touches us in thousands of popular articles, and it colors public speech much more than we are aware. Yet the strange thing about this modern philosophy of existentialism is that, actually, it arose in the heart and mind of a religious eccentric in Denmark, about the year 1830. It lay asleep and unappreciated until our age was ready for it; then it was suddenly taken up, revived, and developed. The center of this philosophy is Paris. Its leaders are the dramatist and essayist, Jean Paul Sartre, and the famous novelist, Simone de Beauvoir.

In the year 1813, in Copenhagen, a child of his old age was born to the well-to-do linen merchant, Michael Kierkegaard. This infant, whom he named Soren, was the last of eight; he was puny all his life and lived only to the age of forty-two. The one feeling of security in his life came from the fact that his father was well-to-do, and Soren's hypochondria was surrounded with some degree of care and safety. The father was a very pious Lutheran and took his faith with great strictness. He was steeped in an awful sense of unforgivable sin, and this mood carried over into Soren's life.

Soren never married. He had been engaged but gave up the idea of marriage. He was

frustrated, miserable, sick, quarrelsome, disliked. He wrote about twenty essays that scarcely were read and then were forgotten. Yet the time came when every essay and little note of his was carefully collected and studied.

Soren Kierkegaard was a deeply sensitive, religious person, so religious that he felt the organized church of his time was a sham and a shame. There you have the typical "outsider." He insisted there is a distinction between Christianity and Christendom. Christendom today is a self-deluding paganism. True Christianity is something far different and much deeper. Well, that has been said often enough. True religion, he said, is tragedy, frustration. What is the use of pretending that religion means happiness or that religion means progress? Religion has nothing to do with this world and its illusions. Religion means living a life of tension, of constant awareness of death.

He said that life should be like sailing on the ocean. Normally you are content and feel secure. You see the surface of the waves and the sunshine, and your ship sails along. Then all of a sudden you get an awesome awareness that below your ship there are seventy fathoms of depth, that death is waiting for you. Thus, he says, we should live as if always aware of the seventy fathoms of the abyss that awaits us.

Kierkegaard says that such anxiety, such a sense of death, should be the constant mood of a religious person. It must never be a mood of confidence, or a belief that society is moving forward, for religion has no true relationship with human society. God does not need us, though we trust He may graciously give us His mercy. Our human wisdom, our

human philosophy, like our human optimism, is likewise an illusion. Not only are our churches too optimistic, thus hiding the fact of death and the "seventy fathoms," but our philosophy is also a self-deception. His chief target here was not the church but the philosopher Hegel, who was the intellectual god of his time. Our philosophy, he said, imagines that by reason we can find the truth. That, he says, is an error. Reason creates airy structures of unreal material. The whole architecture of philosophy is removed from the realities of earth. The real fact about life, as we know it in our own existence, is that it is not logical.

Kierkegaard touches a live nerve here, for we often feel that life is not logical. It is a series of paradoxes—either or, yes and no. In religion, we seem to need God, and God does not seem to need us. In life, things are logical today and illogical tomorrow. Life seems to have a purpose, and then the purpose is defeated by death. Paradox, not logic, is the characteristic rule of human life. If that is the case, if religion must be guided not by optimism but by anxiety and the sense of death, how can you live? If philosophy should not rely confidently upon pure reason but should be aware of the constant contradictions and paradoxes of life, then how do we develop a guide for life?

The answer is, living is like the sea voyage that Kierkegaard spoke about. Just because you know you are going to sail above great and dangerous depths, that does not mean you should stay ashore. Launch your ship, said Kierkegaard. Storms will wash you down, but launch your ship. In other words, the only way you will find out anything about the confusing paradoxes of life, or discover any meaning in it, is by risking your whole existence on a certain course. He said the only way to religious truth is bold self-commitment. He put that word into our

Dr. Freehof is rabbi of the Temple Rodef Shalom. His review is a condensed version of one of the lectures he customarily gives for the public each autumn on new books of interest and importance.

present-day religious vocabulary. Just commit yourself to a cause. Your life is hopelessly twisted. It will certainly be defeated on earth by death. You are sailing over seventy fathoms. But in all the paradox, and in all your bitterness and unhappiness, bet your existence on religion. Commit yourself. Because of the idea of betting your existence, the term "existentialism" became the term descriptive of his teachings.

Kierkegaard's existentialism was mostly derided during his lifetime and was forgotten until about 1870 or so. The German philosopher, Martin Heidegger, a professor at the University of Freiburg, rediscovered it. He was concerned with explaining the fact that the Greeks were such creative philosophers. After all, almost everything we do in philosophy begins with a restatement of Socrates, Plato, Aristotle. They were the originals, the creators in philosophy. So Heidegger asked himself the question: How does real

creativity in philosophy come? Why are we mere restators and the ancient Greeks creators?

He concluded the answer lay in the mysteries of the human personality. We approach philosophy incorrectly, and that is why all our philosophy is second-rate and derivative. The Greeks approached it with another mood. In this forgotten Dane, Kierkegaard, Heidegger found something that led to a new—a rediscovery of the Greek—approach. He said that we, too, would be creative and original in philosophy if we approach philosophy not with overconfidence in our reason or our logic, but rather, with the heart stirred to the need of finding a philosophy. What stirs the heart of man is what he called *Angst*; namely, anxiety, worry, deep inner disturbance, which is just the mood of the neglected Danish theologian.

Then, a little later, the German-Swiss theologian, Karl Barth, who became world-

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famous, at least in philosophic and theological circles, began to read Kierkegaard with more care. Karl Barth said in effect that Kierkegaard, that unhappy creature who had died a generation ago, was right after all. Between God and our world there is always an immense gulf, and he defined God as "the wholly different" and said, therefore, that the worth of all human achievement is subject to great doubt. God's intention is as far from us as are the heavens above the earth. This was Kierkegaard again. Karl Barth's commentary on the Epistle to the Romans became a classic of modern theology, and so it developed that our greatest Christian theologians in America are echoes of Karl Barth and, therefore, echoes of Kierkegaard, emphasizing the weakness of man and the vast difference between man and God. Thus, in theological circles Kierkegaard's dead ideas began slowly to stir to a resurrection.

But the great change occurred, in a mysterious way, in France. Out of Kierkegaard's troubled, religious, philosophical existentialism came strangely a powerful, atheistic existentialism in France. Why in France?

The best spirits of France—those who did not die in German concentration camps, and those who did not sell their souls for a mess of German pottage—were in the underground, in the Resistance. Other people might resist an invader and not bother about philosophy or psychology; the French, however, are an old, cultured, introspective people, and after the Liberation they analyzed carefully how they felt during the Resistance. What was it like to be a *maquis*, one of the Resistance men?

First of all, you were lonely. You met your fellow Resistance men on rare occasions. The less you knew of them, the better; because if the Gestapo got you and started to torture you and you reached the point where you could not resist any more, then the less you knew, the less you would reveal. You were

not told much. You might know only one or two people. So most of the time you were alone. You were always walking alone with death behind you. You were always, as that old Dane said, riding over seventy fathoms of death.

Nevertheless, although you knew death was right around the corner and although you were alone, you decided to throw your whole life into this lonely and hopeless enterprise, because you frequently felt, "How can we hope to liberate poor broken France from the Nazi colossus? It is actually a hopeless task, lonely, miserable, frustrating, and hopeless from the start. Nevertheless I have committed my life, my whole existence, to the cause of the Resistance."

This life in the Resistance produced this strange combination of moods—of energy and frustration together—that was in Kierkegaard's philosophy. But the people who developed and revived existentialism in France changed it from a religious philosophy to an atheistic philosophy. There is no meaning or purpose to life, there are no ideals; nevertheless you have to live out your own existence.

The French existentialist would say the very idea of God gives the world too much meaning. It is, therefore, illusory. The true existentialism must believe that the world has no meaning, and that, nevertheless, you must bet your existence on the task of living. Whatever truths you will find are the truths of your own existence. So, after the French Resistance ended, the French thinkers began to collate their thoughts, and their revived Kierkegaard doctrines turned them in an atheistic direction and developed the French form of existentialism, which is still an intellectual excitement in our time.

The author of *The Mandarins*, Simone de Beauvoir, is, with Sartre, the leader of French existentialism. The fact that people, even in the more optimistic lands, read books

in this mood and find they can appreciate this lonely commitment to a cause without a future, helps us understand something of our age.

There is for us a basic difficulty in our relationship to the existentialist doctrine, aside from the fact that it does not fit into American optimism. Existentialism is a combination of world despair and personal dynamics. You commit yourself to life but you have no hope. Now, to us, that is a bewildering combination. We could understand despair and inertia, or we could understand optimism and energy, but the combination of despair and energy is one that puzzles us. Yet it is there. It is the essence of a powerful doctrine that dominates the intellectuals of France and colors the thinking of thousands of writers and speakers in our modern age. Now, how can we possibly understand this curious merger of despair and dynamics?

The only way to do it is, perhaps, to listen

carefully when the existentialists explain themselves as persons, which, by the way, they themselves feel the need of doing. Therefore, all the great existentialists have turned to literature, to explain through literature. For example, Sartre has written plays, the most famous one with a characteristic title, *No Exit*. You have no exit, like the trapped animal, but it is still your duty to pound yourself against the wall. Albert Camus wrote an essay, characteristically entitled *Le Mythe de Sisyphe*. You remember Sisyphus in the Greek myth, doomed in Hades to roll a huge boulder up a slope. When he comes with all this expenditure of effort at last to the top of the slope, where he can roll it over and end his labor, the load suddenly becomes too heavy and forces him back to the bottom. Then he has to roll it up to the top again, and again be defeated, on through eternity.

The best job so far, it seems to me, of all the plays and all the essays and novels of the

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existentialists explaining their philosophy through personal contact with characters, has been done by Simone de Beauvoir in her novel, *The Mandarins*. It is a huge novel, and the author has time to let the people talk against each other and debate with each other and talk themselves out. Gradually you get the atmosphere and understand the philosophy. It is not a book to epitomize. It is a novel, indeed, but really is many novels in one, with plots interwoven. It is more like the great architectural achievements of Dos- toyevsky in his larger novels, in which a half dozen themes are interwoven. The purpose of the book is not to tell a story, but to let us live and be bewildered by the presence of certain people whose lives are "existential"; and, by understanding them as persons, you understand modern France and a great influential idea in our modern age.

It is hard to know who the central character is, because the characters rise and fall in importance. Most of the time the central character is Henri Perron, a leader in the Resistance who, during the German occupation of Paris, published in Paris a little newspaper called *L'Espoir*. Then, perhaps, the other set of leading characters would be Robert Dubreuilh, the great intellectual, and his wife Anne, a doctor, a practicing psychoanalyst. Evidently Jean Paul Sartre, the father of existentialism, was the model for Robert Dubreuilh. Perhaps the next important person in the book is their daughter, Nadine, and then, perhaps, one or two other characters, former Resistance people, and Russian refugees, and so on. It is their debates and their desperate actions that give the book its meaning.

Simone de Beauvoir herself has some doubts about the creativeness of her heroes and heroines, or she would not have taken the title, *The Mandarins*. A mandarin is a man of tremendous intellectual skill in old imperial

BICENTENNIAL BRIEFS

1895 . . . A noted symbol was created. "Pa Pitt," a cartoon representing the spirit or the ideas of Pittsburgh, was designed by Arthur G. Burgoyne, a noted newspaperman of his day.

—ROSE DEMOREST

China, a student of every footnote in the texts of Confucius; or a man who will spend his days in drawing little curlicues of a little leaf, while China is disintegrating outside the walls. Mandarinism is a keen intellectualism ending with the smile of charming futility. So nothing is accomplished in the entire book, yet wonderful intelligence is expressed, and all ends in complete futility.

Yet it is not entirely futile. The keen intellectualism has a saving virtue, if only potentially. Her existentialists are committed to communism, yet they are too intelligent to shackle their minds to party discipline. The existentialist mood of frustration is still strongly present. Some day, as has happened before, the world mood will change. People will again believe in the human future, again will be confident that life has meaning, again will find the assurance that one man's work can be added to another man's work and total somehow to human progress. When that new mood comes, then such marvelously intelligent characters as are depicted in this book will be creative intellects again, akin once more to Pasteur, Anatole France, and Rousseau. Until that time comes, their existentialism is an expression of the despair of the age, and for a while at least they are doomed to be fascinating, intellectual, but futile Mandarins.

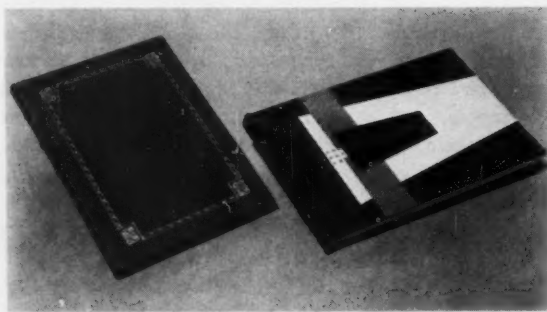
AMONG THE ASSOCIATED ARTISTS 1957 PRIZES



INTERCEPTS BY CHARLES M. JACKSON
Associated Artists Prize



BOWL "THE SUN" BY VIRGIL CANTINI
The Studio Shop Prize



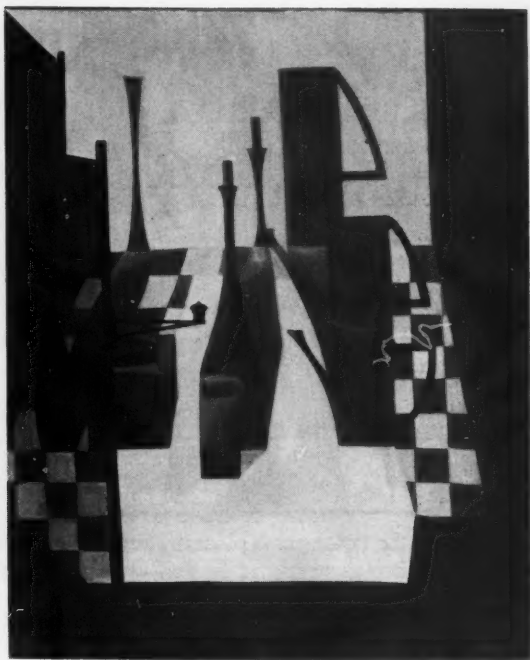
BOOKBINDING BY THOMAS W. PATTERSON
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AUTUMN BOUQUET BY SUSAN TUCKER
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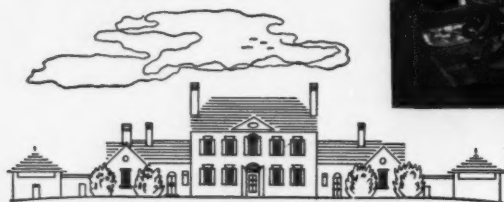


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Plantation Hospitality



Woodlawn dining room, Courtesy of
National Trust for Historic Preservation

Every day was open house at the spacious nineteenth century manor houses along the Potomac. Diplomats, government officials, the most humble of citizens . . . whoever happened by . . . were always made welcome at the tables of the Virginia planters.

A typical riverside plantation was *Woodlawn*, built by George Washington for his nephew Lawrence Lewis and his bride, Nelly Custis, granddaughter of Martha. *Woodlawn*, for all its elegance, was a friendly home where visitors were made a part of the family. The cheerful dining room was their favorite gathering place.

Representative Thomas Hill Hubbard of New York in a letter to his wife in 1817 described a dinner he shared with the Lewises: "We were entertained in the most sumptuous fashion at four. The table was spread with double table cloths, and the first course consisted of beef, mutton, oysters, soup, etc. The first cloth was removed with these viands and the clean one below was covered with pies, puddings, tarts, jellies, whips, floating island, sweetmeats, etc. After these we came to the plain mahogany table. Clean glasses were brought on and a lighter wine with fruit, raisins and almonds . . . Coffee and tea were sent around at eight."

Hubbard described the massive silver, the elegant china, the excellent service; but he concluded: "All these sink into insignificance beside the graciousness and virtues of this admirable family."

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AUSTRIA-HUNGARY AT THE TIME OF "MAYERLING"

ROBERT SCHWARZ

Not long ago Pittsburghers viewed a televised dramatization of the tragedy of Crown Prince Rudolf and Mary Vetsera in 1889. It may be of interest to glance at the historical situation as it existed at that time, especially in view of the implication in the play that political considerations played a considerable part in the motivations of the heir apparent.

Austria-Hungary in the 1880's was a multinational state having as its foremost objectives its own self-preservation in the face of rising nationalism and its continuation as a great European power. So great was the problem of reaching an internal balance within the conglomeration of nationalities that little energy, vision, and imagination remained, vis-à-vis the wider European questions, for an expansion of diplomatic aspirations.

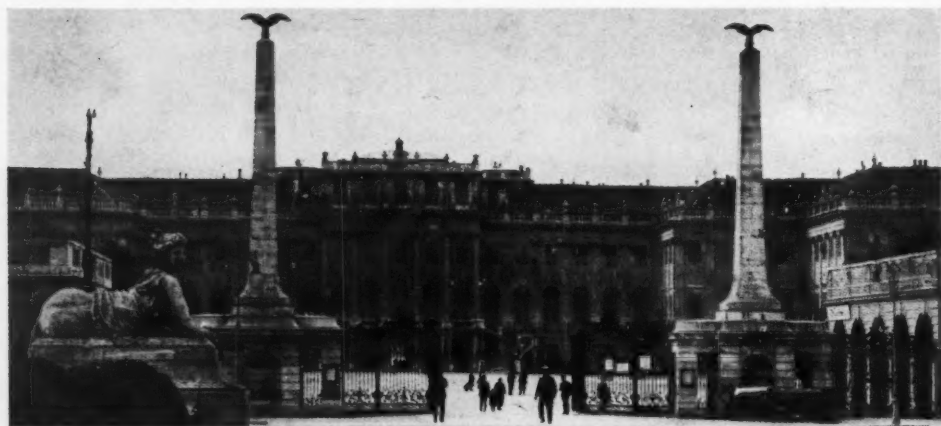
The occupation of Bosnia-Herzegovina in 1878 was the last push into the Slavic sphere and the last attempt to carry on the "Austrian Mission" in the Balkans. Feeling safe in an alliance with the vigorous German partner, and believing that Italian mistrust of Austria was neutralized by the inclusion of Italy in the Triple Alliance, Austria-Hungary had captured a reasonable notion of international security in the early years of the decade.

The aim of foreign policy thereafter seems generally to have consisted of the maintenance of the status quo and a holding of the line in the Central European hegemony, in the face of Pan-Slavic ambitions, Italian and Rumanian irredenta forces, and German expansionist desires.

The strong inclination of Emperor Francis Joseph not to "rock the boat" and to retain a defensive position abroad so as not to disturb the precarious house of cards of his ramshackle empire was not fully appreciated by his son Rudolf. This prince was amply aware that the stagnation which the dual empire had reached could mean only the decline of the house of Hapsburg. At the same time he did not appear to have a realistic response to the difficulties that beset the body politic, nor a clear conception of the exact relationship between internal and external political phenomena.

He regarded himself as a liberal, though he was fairly unscrupulous in his private life. He was considered "enlightened" to the point of agnosticism in religious affairs, though he must have realized the advantage to the dynasty of cooperating with the Catholic Church. He was more anti-Prussian than anti-French, though Prussophobia was no longer practical for the Danubian empire, and rapport with the Third French Republic was pragmatically out of the question. He was somewhat attracted to the Magyar independence movement, though it was, in the last analysis, a centrifugal force in the Austro-Hungarian dualism. He favored German centralism (a belief in the privileged position of the German element) in the Austrian part of the imperial organization, though he must have recognized the importance of keeping Slavic allegiance in a future war with Serbia or Russia.

Rudolf's flexible and sometimes contradictory points of view brought him into sharp opposition to his father's increasing



SCHÖNBRUNN PALACE IN VIENNA, A RESIDENCE OF EMPEROR FRANCIS JOSEPH

conservatism, and the latter's patronizing and highhanded manner of dealing with the heir presumptive and the other archdukes drove the prince to a state of mind that an unhappy marriage of convenience and a hopeless love affair could only aggravate.

To understand the difficulties of the successor to the Hapsburg throne, it is necessary to review the largest single problem of the empire, that of ruling the polyglot medley of nationalities. For it was primarily this problem that the world expected the young man to attack when the old Emperor would die.

Since 1867 the empire had been divided between an Austrian and a Hungarian part. Aside from a common monarch, a common foreign policy, common armed forces, and a common tax and fiscal system, each part was a state in itself. Nine major ethnic groups lived in the combined state. The Austrian part of the empire was South German at its core, but also among the peoples subject to Vienna were most Czechs, some Slovaks, Galician Poles, Italians, and Slovenes. The Hungarian part of the empire was Magyar at its core, but those subject to Budapest also included most Slovaks, some Czechs, many

Ruthenians and Rumanians, and a great portion of the Croat and South Slav peoples.

Generally, between 1867 and 1914, there was more opportunity for parliamentary political expressions of the non-Germans in the Austrian half of the empire than there was for the non-Magyars in the Hungarian half. It should be pointed out that the Germans and the Magyars were in the minority in their respective dominions, and that only by cooperating with each other could they prevent the Slavic and Latin ethnic groups from overwhelming them.

In the formative years of Rudolf's life he discovered the dilemma that fate had placed in his lap. As future king of Hungary he would be bound to abide by the autonomy of that state within the empire. This meant that he would be expected to permit the Magyarization of Slavic peripheral nationalities by Budapest, else he would lose the fealty of the ruling grandees of the eastern half of the empire. On the other hand, in his capacity as emperor of the whole state of Austria-Hungary he would have the responsibility of considering demands for equality of the—largely Slavic—marginal nationalities of

both halves of the empire. Such was the curse of the schizophrenic position in which the ruler found himself as a result of the union established long before, whereby the sovereign was king of Hungary, king of Bohemia, and archduke of Austria, as well as monarch of the whole empire.

Francis Joseph's method of "muddling through" with half-hearted experiments, promises, and concessions permitted the creaky ship of state to progress tolerably well because of the personal prestige the old gentleman enjoyed throughout the population of fifty million. But what personal love and respect could he, Rudolf, command, a young man of pronounced but conflicting opinions? Would the fidelity to the person of Francis Joseph be transferred to the house of Hapsburg when it would be headed by a modern young prince whose views were largely offensive to one nationality or another and whose personal life was not exemplary?

Had Austria-Hungary been, like Great Britain, a constitutional monarchy whose reigning sovereign had limited powers, Rudolf, the Prince of Wales of the realm, would not have been in the quandary of trying to acquire for himself the royal training to cope with vital future problems. Emperor Francis Joseph did not have his son educated with a view to assuming the positive authority expected of a Hapsburg monarch. There was certainly a definite contradiction in discouraging, on the one hand, Rudolf's active participation in the councils of state, or his critical and independent advice, and,

at the same time, in anticipating a continuation of the Hapsburg type of rule.

If the worry over his future relationship with the empire and all its peoples lay heavily on Rudolf's mind, his concern as future sovereign of the Austrian half of the empire was no less troublesome. The federalist forces, largely fanned by the young Social Democratic party, urged a cultural autonomy for each nationality in the Austrian portion and a central parliament that would decide matters of common concern.

This plan, if carried out, might well have saved the empire. But it must be remembered that the Hapsburgs were German princes in culture and ancestry, and that the egalitarian result of the federalist plan would have run counter to the stubborn Hapsburg conviction that the dynasty's manifest destiny lay in German law and order and in holding the fort for German culture in middle and south-east Europe.

While this point of view was, of course, out of gear with the Europe of 1889, it was understandably difficult for the heir of the Hapsburgs to abandon it freely, especially since by adopting federalism he would be accused of Socialist sympathies by the monarchist Christian Social party, which would result in a profound resentment in loyalist circles. If, as stated before, Rudolf was "liberal," the word should be taken to signify that he was willing to modify the semiautocratic rule he was to inherit from his father.

On the other hand, an association with the Pan-German movement was not possible for two reasons: While the anticlericalism of the Pan-Germans would have probably suited Rudolf, he could not fail to see the strength of the traditional partnership between church and throne; also, and more important, the Pan-Germans were not loyal to the Hapsburgs.

Dr. Schwarz is assistant professor of history at Carnegie Institute of Technology, where he has been on the faculty since 1948. A native of Vienna, he was graduated from Emory and Syracuse universities, with a doctorate from the University of Wisconsin in 1951. He is doing research on the period of the First Austrian Republic, 1818 to 1938.

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* * *

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Refreshments served in the foyer following the films.

Thus we see that Rudolf, if he had listened to the plea of the Magyars, would have alienated the nationalities opposed to Magyarization and their brethren in the Austrian part of the country; by taking up the fight for political equality of the Slavs, he would have estranged the Hungarians, who would have suspected a triune system (of Austria, Hungary, and the Slavic bloc) in the making; by embracing Pan-Germanism he would have betrayed the vested interests of his dynasty; by adopting federalism in the Austrian part, he would have compromised himself politically and weakened the Hapsburg cause. Yet he could not hope to imitate his father by doing little of anything, because this method

could succeed only if the people felt a personal loyalty to the sovereign as they did toward Francis Joseph, that great father symbol.

If Rudolf had been able at least to find the necessary understanding in his father, his plight would not have been so great. But it was this lack of appreciation on the part of the Emperor for his son's position that drove Rudolf to despair. It is hardly credible that the only reason for his suicide should have been his unfortunate love affair, though quite probably it was the "last" cause.

It might be asked why it should be important to analyze the troubles of the scarcely viable empire, whose passing in 1918 was not lamented. But is this true?

Brinton, Christopher, and Wolff, in their brilliant book, *A History of Civilization*, write: "In recent years voices have been raised mourning the Empire's disappearance. . . . These longings (for its revival) come not only from reactionaries, monarchists, and clericals lamenting a past hopelessly beyond recovery. They can be heard from the lips of old men in Tito's Yugoslavia and in the 'people's republics' of Rumania, Poland, and Hungary. These old men remember with longing a regime that in their youth they felt to be oppressive and unfair. Perhaps these sentiments are not so much praise for the Hapsburgs as blame for the communists who now rule much of the Hapsburg territories, and for the extreme nationalist or fascist regimes that preceded the communist triumph."

* * *

Man's first arrival in the New World is still unknown. Dates for recent finds in California indicate that man was there at least 37,000 years ago.

* * *

Samuel F. B. Morse (1791-1872), inventor of the telegraph, remained deeply disappointed throughout his life that his artistic career had brought him no outstanding honor, and that he would be remembered for his scientific rather than his artistic achievements.

DIAMOND FOR APRIL

Look into the heart of April
And the diamond glistens there,
To hail and bless each April child,
The brave, the wise, the good, the fair.

BIRTHSTONE for April, the diamond is the hardest of all known substances. It was this hardness, not its beauty, that made it valuable to early peoples, for it could be used to cut other stones. The Greeks had a name for it, *adamas*, or unconquerable.

When the diamond occurs in its natural state, it is dull, and most ancient peoples placed little value on it for beauty. It has been only in modern times that lapidarists learned to polish the natural crystals and finally to cut them. Apparent perfection has been reached in the 58 faces of the so-called brilliant cut.

Diamonds occur in many colors and tints, but it is the colorless type or those of the first water that flash most brilliantly. This adamant luster is due to the very high index of refraction and exceptionally strong dispersion qualities. When a light strikes a faceted diamond, part of it is reflected and part of the light enters the stone to be split, bent, and scattered into flashes of color called its fire.

A great deal of lore has grown up around the diamond. Its origin, according to an ancient legend, took place when the God of Mines commanded that all known gems be brought to him. He took them and crushed them all together, and the result was a stone that combined the beauty of all the others—the diamond. When a ray of sunshine struck it, the colors of all the other gems shone forth. In classical mythology Jupiter transformed a man named Diamond of Crete into a stone for refusing to forget him, as all men are supposed to do.

The diamond was considered to have great supernatural powers. In the presence of a diamond worn by the Shah of Persia, plotters were said to confess. Superstitious people believe that if the diamond is worn on Monday, it will keep evil influences away. It has long been considered the stone of innocence, and for many years it has been used in engagement rings to confirm love and to encourage accord between husband and wife.

Chemically, the diamond is the simple element carbon. Acids will not affect it, but fire will completely destroy a pure diamond, leaving only the gas, carbon dioxide. Although a diamond is extremely hard, a sharp blow will shatter it.

About the middle of the fifteenth century the art of cutting facets on diamonds was discovered. The thin scales cut from a diamond are used in many ways to cut other materials. Inferior stones have many industrial uses. When mounted on a bit, they are used in diamond drilling to determine the location and size of ore bodies and to drill oil and gas wells. In addition to an abrasive, diamonds are used in glass-cutting, wire-drawing, and in making filaments for electric lights.

The geological origin and crystallization of diamonds from an original source of carbon took place deep in the earth under great heat and pressure. In South Africa diamonds are mined from the matrix in pipes of brecciated serpentine, a decomposed igneous rock, called blue earth. Recently man has been able to make artificial diamonds by imitating, as closely as possible, the same conditions that are thought to have existed in nature.

The diamonds of ancient times came exclusively from India. Many famous gems, including the blue Hope and the Kohinoor were found in the Golconda district between Bom-

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Glassmaking was the New World's first industry. And, in 1883, Pittsburgh Plate Glass Company became the first commercially successful producer of plate glass in America.

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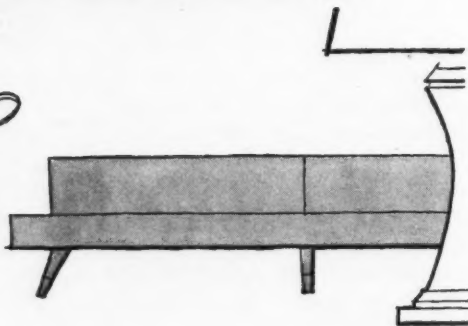
Pittsburgh's Selectron Plastics are truly versatile. They wind up, eventually, in refrigerators, boat hulls, aircraft frames, awnings, shower stalls, fishing rods, lamp shades, chairs and other familiar articles too numerous to mention.

Yes, the best-known name in glass means *more* than glass. It also means versatile plastics.



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FAMOUS DIAMONDS OF THE WORLD

bay and Madras. Today this field is no longer being worked. About 1725 gold miners discovered diamonds in Brazil, and it became the chief source for some time.

Diamonds have also been found in the Ural Mountains, Australia, Borneo, India, Colombia, and Mexico. An occasional diamond has been found in Georgia, North Carolina, Michigan, and California. The most interesting find in the United States was made at Murfreesboro, Arkansas, in 1906. The geological occurrence is similar to that of South Africa, and more than ten thousand diamonds have been recovered at this locality.

The principal source of diamonds, however, is southern Africa near Hopetown, where more than 95 per cent of the world's supply is produced. Many diamonds of large size have come from these mines. The most famous and the largest ever to be found was

the Cullinan, weighing 3,106 carats. It was presented to King Edward VII on his birthday and then cut into nine large stones and 96 smaller ones. Recently the name has been changed to Star of Africa. Even though it is the largest known, it is just a cleavage fragment from a yet larger stone that has never been found.

—E. R. ELLER

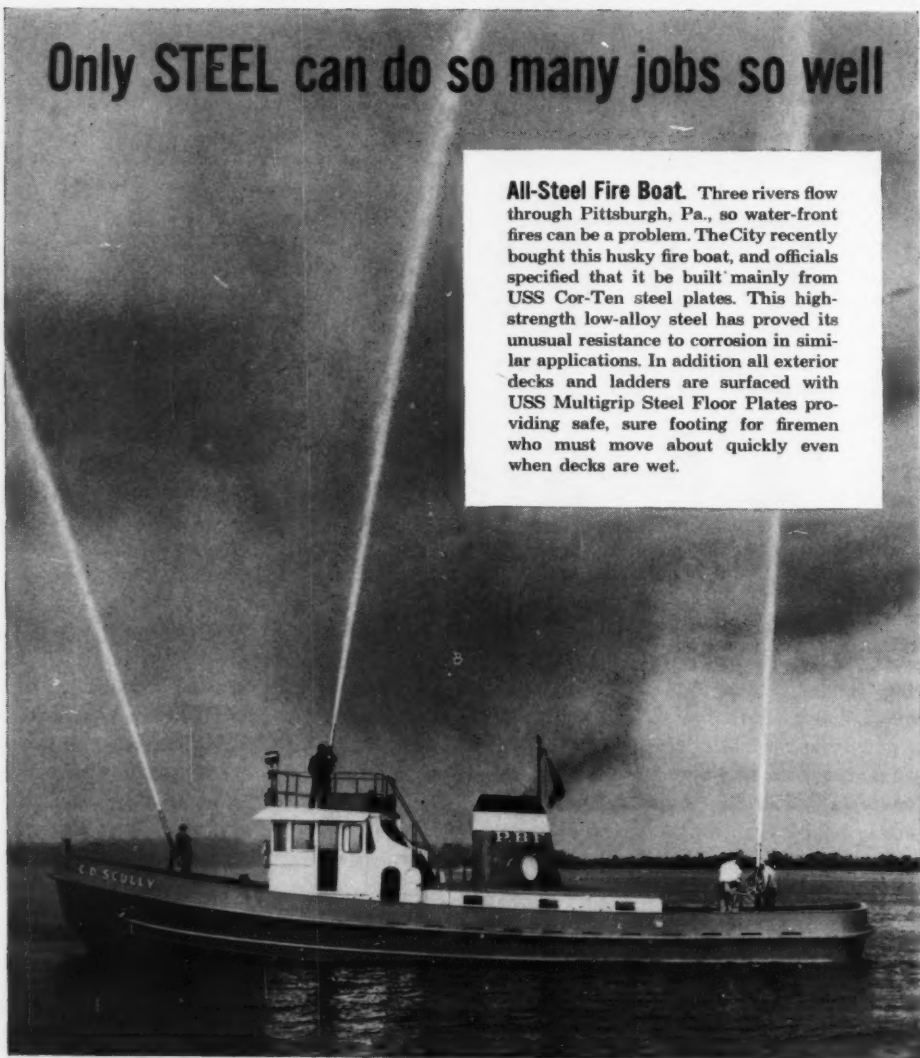
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The first complete symphony performed in Pittsburgh was Beethoven's *Symphony No. 6*, the "Pastorale." It was played Saturday evening, April 23, 1853, in Masonic Hall on Fifth Street above Wood, by the Germania Orchestra of Boston under direction of Carl Bergmann, a German conductor and cellist.

During the six years of its existence, this small group of twenty-three German players presented nearly nine hundred concerts in this country. It is said that the influence of their concerts was one of the most potent factors in the development of American musical taste and knowledge.

Only STEEL can do so many jobs so well

All-Steel Fire Boat. Three rivers flow through Pittsburgh, Pa., so water-front fires can be a problem. The City recently bought this husky fire boat, and officials specified that it be built mainly from USS Cor-Ten steel plates. This high-strength low-alloy steel has proved its unusual resistance to corrosion in similar applications. In addition all exterior decks and ladders are surfaced with USS Multigrip Steel Floor Plates providing safe, sure footing for firemen who must move about quickly even when decks are wet.



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JAMES O'HARA OF PITTSBURGH (1752-1819)

REES T. SCULLY

THE activities of James O'Hara in America were so varied and of such wide scope, his friendships with prominent men and women of the colonial period so numerous, that it would take years to evaluate properly the mass of documentary evidence to be found in American state papers, the Library of Congress, Journal of the House of Delegates of Virginia, Journal of the Continental Congress, military orders, manuscripts, letters and information at various historical societies, including the Denny papers in the archives of the Historical Society of Western Pennsylvania.

James O'Hara was born in County Mayo, Ireland in 1752, the son of John O'Hara, a major in Dillon's Irish Brigade and later a baronet. His distinguished ancestry is traced back to 1348.

He attended the College of St. Suplice in Paris from 1764 to 1769, when at the age of seventeen he left and went to England, enlisting in the Coldstream Guards, but after three years resigned his commission of ensign.

James O'Hara came to America in 1772, landing at Philadelphia, and without delay became an Indian trader in the western part of Virginia. Upon his arrival in Pittsburgh the same year, he found a population of about five hundred. Shortly after coming here he received a legacy from Lady Tyrlawley, wife of his kinsman, Lord James O'Hara. He first lived in a log house at Penn and Pitt Streets on the bank of the Allegheny River,

upstream from what is now Stanwix Street, in a 60-acre plot known as "The Officer's Orchard."

After March of 1774 he became a government agent among the Indians until the outbreak of the Revolutionary War, when he raised and equipped in Pittsburgh a company to fight for the Colonies. In the spring of 1778 Captain O'Hara was ordered to the Great Falls of the Ohio (Louisville) and to a port on the Mississippi known as St. Etienne, but more commonly called "Aux Arcs," phoneticized by the Americans to "Ozarks." From there he was sent to Fort Randolph, at which post the remainder of his company was combined with a Virginia unit and its commander returned to Pittsburgh.

In 1780 Captain O'Hara was appointed commissary of the General Hospital and stationed at Carlisle, Pennsylvania. That same year he was commissioned a brigadier general and the following year appointed assistant quartermaster general. He was quartermaster general of the Continental Army from 1792 to 1796.

While acting as a merchant in Philadelphia in 1783 he met and married Mary (Pretty Polly) Carson, daughter of William and Mary Carson. James and Mary O'Hara had four sons and two daughters: William Carson O'Hara, who married Mary Carson, of Philadelphia, his first cousin; James O'Hara, Jr., who married Elizabeth, daughter of General Presly Neville, aide to General Lafayette; Richard Butler O'Hara, who married Mary Fitzsimmons, of Philadelphia; Charles O'Hara, who died in infancy; Elizabeth Febiger O'Hara, who married Harmar Denny, son of Ebenezer Denny, first mayor of Pittsburgh; and Mary Carson O'Hara, who mar-

The author is a collateral descendant of the illustrious Pittsburgher of whom he writes. A graduate of St. Paul's School and Princeton University, he is president of the Western Pennsylvania School for the Deaf. Mr. Scully has practised engineering here in his native city and abroad for many years.

ried Major William Croghan, of Locust Grove, Kentucky. Only one son survived his father.

Sometime after May of 1785 Mrs. O'Hara came to Pittsburgh and lived in the log house on the Allegheny. With her by wagon and oxcart she brought many beautiful household things: fine mahogany furniture, carpets, silver, and china. Mrs. O'Hara's graciousness, cordiality, and kindness made her home celebrated for its hospitality. A surprising number of travelers wrote in their journals of the pleasant times at the O'Hara house.

General O'Hara served as a presidential elector to the Convention in 1789 that elected our first President, George Washington.

An expedition under General Josiah Har-mar was sent against the Indians along the Ohio. General O'Hara accompanied General Harmar to his defeat in 1790 and also was with General Arthur St. Clair in 1791, when his troops were cut to pieces on the Miami River. St. Clair was later exonerated of all blame for this humiliating disaster.

Meanwhile in this same year, 1791, Fort Pitt was razed, and with the bricks purchased therefrom General O'Hara and Harmar Denny built many houses. On December 16 the construction of Fort Lafayette, better known as Fort Fayette, was ordered by General Henry Knox, Secretary of War. It was built on the left bank of the Allegheny at Penn Street and Hand, now Ninth. A light infantry company of the Fourth Battalion of Allegheny County Militia was formed to garrison the fort with O'Hara in command.

An old newspaper clipping about the Pittsburgh of 1792 says: "Of ministers there were few. Taverns were more plentiful than churches, and the whiskey purer and stronger than the faith."

During the winter of 1792-93 General Anthony (Mad Anthony) Wayne, a Pennsylvanian, recruited and drilled a large body of

troops in Pittsburgh, left in sixty boats, and at the Battle of Fallen Timbers, August 20, 1794, defeated the Indians so decisively that there was little future resistance on their part. General O'Hara was a witness to the treaty negotiated by General Wayne between the Indians and the United States government.

After this battle he returned home, resigned from the Army, and took up his life in Pittsburgh. About this resignation, General Wayne wrote General Timothy Pickering, then Secretary of War, "It is with much concern that I find General O'Hara has determined to retire from public service . . . the office cannot be filled by a successor of equal ability."

The outbreak of yellow fever in Philadelphia in 1793 was a catastrophe of major proportions. Everyone who could, fled the city, including the Secretary of War. In Pittsburgh a printed list entitled "The Subscribers to the Donation for the Relief of the Distressed Citizens of Philadelphia" shows the name of James O'Hara at the top with a contribution of \$50.00. There were six gifts of \$10.00, while the remaining two hundred subscriptions ranged from 33½ cents to \$5.00.

Pittsburgh had the distinction in 1797 of being honored by a visit from the royal princes of France, the Duc d'Orléans, later King Louis Phillipe, with his two brothers, the Duc de Montpensier, and Count de Beaujolais, and their entourage. General O'Hara was personally appointed by General Washington to entertain the royal party, and spoke in French with all the visitors. The entertainment culminated in a grand banquet, probably at the tavern of John Ormsby.

In this year the General built a large frame house on the Monongahela at West, Short, and Water Streets. In partnership with Major Isaac Craig he manufactured in 1797 the first window glass and hollow glassware west of the Alleghenies. It was the first glasshouse in

America to use coal as fuel. He also transported salt from Onondaga, New York, to Pittsburgh; built seagoing ships; ran the saw-mill from which Saw Mill Run derives its name; conducted a tanyard, a brewery, a gristmill, and a foundry.

"O'Hara was a banker and the largest landowner Pittsburgh has ever known. His first purchase of land was made on November 19, 1773, consisting of 400 acres on Coal Pit Run. Other purchases followed: 960 acres in Westmoreland County, 660 acres in Plum Township and 600 acres in Moon Township; also 9 parcels of from 15 to 229 acres, totalling 1,037 along or near the three rivers, bought from the Indians and the Penn family. In Alleghenytown he owned 70 lots or out-lots, each out-lot containing about 10 acres. Grant's Hill was also part of the O'Hara holdings: He laid out extensions to Pittsburgh, putting in streets and other improvements. Of record in his name at one time or another stood 90 lots in the city proper. On the Allegheny, he purchased 235 acres from and named for his friend, Chief Guyasuta, a Mingo. The Chief died in 1803, was buried in a cornfield near the house, from where his bones were removed to Carnegie Museum in 1918. General O'Hara also bought land in the Northwest Territory, now Ohio, Indiana, and Illinois.

William Croghan, a nephew of George Rogers Clark, built his home "Pic Nic" in 1825 on land that was a Revolutionary grant. Mary O'Hara and William Croghan had but one child, Mary Elizabeth, who at the age of fifteen eloped from school on Staten Island,

New York, with Edward Wintham Harrington Schenley, a captain in the British Army. Mrs. Schenley, granddaughter of General

O'Hara, returned to her father's home but left Pittsburgh for England in 1863. However, as her will attests, she always considered herself an American. It begins, "Mary Elizabeth, née Croghan, a citizen of the United States of America of Pittsburgh, Pa., but residing in . . . " and so on. Mrs. Schenley died in Middlesex County, England, in 1903.

The original West Penn Hospital, opened in 1853, was built on property donated by Mrs. Harmar

Denny and Captain E. W. H. Schenley.

Some of us may not remember that the bronze plaque on the Block House reads:

The Block House
of Fort Pitt
A redoubt built by
COLONEL HENRY BOUQUET
of the British army in 1764
purchased with the site of Fort Pitt by
GENERAL JAMES O'HARA
September 4th 1805
inherited through her mother
MARY O'HARA CROGHAN
by his granddaughter
MARY ELIZABETH SCHENLEY
and by her presented to
THE DAUGHTERS OF THE
AMERICAN REVOLUTION
of Allegheny County, Pennsylvania
June 10, 1892

In 1803 or '04 General Arthur St. Clair erected an iron foundry on part of his vast estate, "Mill Creek," near Ligonier. St. Clair,



JAMES O'HARA
From a family miniature

deep in financial trouble which an ungrateful country to its everlasting shame did nothing to mitigate, sold the mill in 1816 to General O'Hara and his partner, Dennis Sullivan Scully. It furnished castings to O'Hara's Glasshouse, and was managed by one John Henry Hopkins, afterwards Protestant Episcopal bishop of Vermont. It is to be hoped that John Henry was a better bishop than foundry manager!

From the diary of Eliza Tomlinson, later Mrs. William B. Foster, mother of Stephen Collins Foster, we get a description of General O'Hara's appearance at the wedding of his son, William Carson O'Hara, to his first cousin, Mary Carson, in Philadelphia on June 9, 1809. The entry, dated Pittsburgh, 1809, is as follows:

"General O'Hara was a fair (blonde) specimen of an Irish gentleman. His bearing, fairness of complexion and the ruddiness of his skin told that he was descended from healthy stock. He was dressed in aristocratic garments of '76. His locks were frizzed and powdered and his long hair queued behind. A blue rounded dress-coat, a crimson velvet vest and white satin breeches buckled over white silk stockings, with gemmed knee-buckles, the same as those which fashioned his highly polished shoes. His gold-headed cane was clasped in a hand of milky-whiteness (shaded with a broad, thin, Cambric ruffle.) on the little finger of which he wore a jeweled ring."

His son, the happy bridegroom, contracted virulent cholera, died two weeks after the wedding, and was buried in Pittsburgh.

General O'Hara built and owned several seagoing ships, *The Betsy*, *The Conquest*, and *The General Butler*, with which he traded in many foreign countries, thus making Pittsburgh, then but a frontier village, a port known in many parts of the world.

Ella Chalfant in her splendid book, *A Goodly Heritage*, says of him: "James O'Hara

probably made a greater contribution to the development of Pittsburgh industry than any of its early citizens. In every possible way he promoted the growth and prosperity of the city during his lifetime, and through his descendants that act of goodwill continues."

He was interested in every important movement that meant progress. In 1813 when the Pittsburgh Permanent Library Company was established, with a room in the Courthouse, the General again helped organize and contribute to a new venture.

James O'Hara held many positions of trust. He was a member of the City Council, chief Burgess of the Borough of Pittsburgh in 1803; a commissioner of the Bridge Companies first to span the Monongahela and Allegheny rivers; a commissioner of the Pittsburgh-Harrisburg "artificial road or pike;" a member of the committee to establish proper weighing scales within the Borough; a director of the first branch Bank of Pennsylvania and its president from 1808 to 1817, when it gave way to and became a branch of the Bank of the United States, of which he was a director.

He was a charter member of Masonic Lodge 45.

By his will General O'Hara set up one of the first trusts of record in Allegheny County, the trustees being Mrs. O'Hara, Harmar Denny, Dennis S. Scully, James Ross, and James R. Butler; thereby leaving to his heirs hundreds of acres of land, many lots and outlots, and some eleven houses.

As soldier, public servant, merchant, industrialist, and private citizen, James O'Hara served his adopted country well. Generous to other religions than his own, he welcomed at his home "the decent stranger, uninterrogated," and the poor received in abundance "those necessities which the charity of liberal hands and the benevolence of generous hearts, bestowed."

He died in 1819, and his remains were buried in the churchyard of the First Presbyterian Church. Upon identification by members of his family, they were removed to the Denny lot in Allegheny Cemetery shortly after it was chartered in 1844. His tombstone bears this inscription:

Here lies the body of James O'Hara
Who departed this life, December 16, 1819
In the 67th year of his age.
Born in Ireland in 1752, came to Pittsburgh in 1772.
Served in the War of the Revolution.
Was Commissioned
Assistant Quartermaster General
in 1781
And Quartermaster General
Of the Army of the United States
in 1792.
As a pioneer he did much to develop
The vast resources of this country,
And was highly esteemed by his contemporaries
For his sagacity, intelligence and wit.

The motto on the coat of arms of the O'Hara family translates: "Love of Country Prevails."

The record left by James O'Hara is proof that he held fast to this sentiment.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania

.....Dollars

MEMORIALS—Carnegie Institute is prepared to receive contributions given by friends in memory of deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of the contribution will not be specified unless requested by the donor.

CHEZ NOUS

VISITORS and staff who regularly enjoy the cafeteria at Carnegie Institute and Library—and they practically constitute a club of their own—are especially pleased with the new equipment that has been installed.

New china first appeared, simply designed of grey-white with dark grey band. Hand-some maroon trays were next; then came aluminum chairs upholstered in red plastic, and smooth white tables of one of the new composition materials. A long, stainless-steel serving table, gleaming and well-organized, has been installed. Its special features are a hot-roll warmer, a 10-gallon coffee urn, and warming attachments for plates and cups.

The walls have been painted oyster-white, and paintings by staff artist Ottmar F. von Fuchrer rehung as a decorative note.

February was a typically busy month in the Institute cafeteria, with 4,248 employees and 4,399 guests served at noon. Coffee and tea hours catered to 3,488, and the Tuesday- and Thursday-evening dinners attracted 2,800.

The cafeteria is under the direction of Mrs. Margaret M. Hope. She reports that menu items particularly popular with patrons are the apple pie, the oyster stew, cheese fondue, and spinach loaf, and always, "That's mighty good coffee!"

For several years the cafeteria has served the annual dinner of the Allegheny Conference on Community Development, with tables set in the beautiful Music Hall foyer, and the Mad Hatters Tea Party has been an annual event. Field and Stream Fishing Club has met monthly the past nine years for dinner in the cafeteria.

The cafeteria was opened in 1922 for employees, but now is enjoyed also by visitors. Luncheon is served many groups of school children, and staff members of nearby cultural institutions come frequently.

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